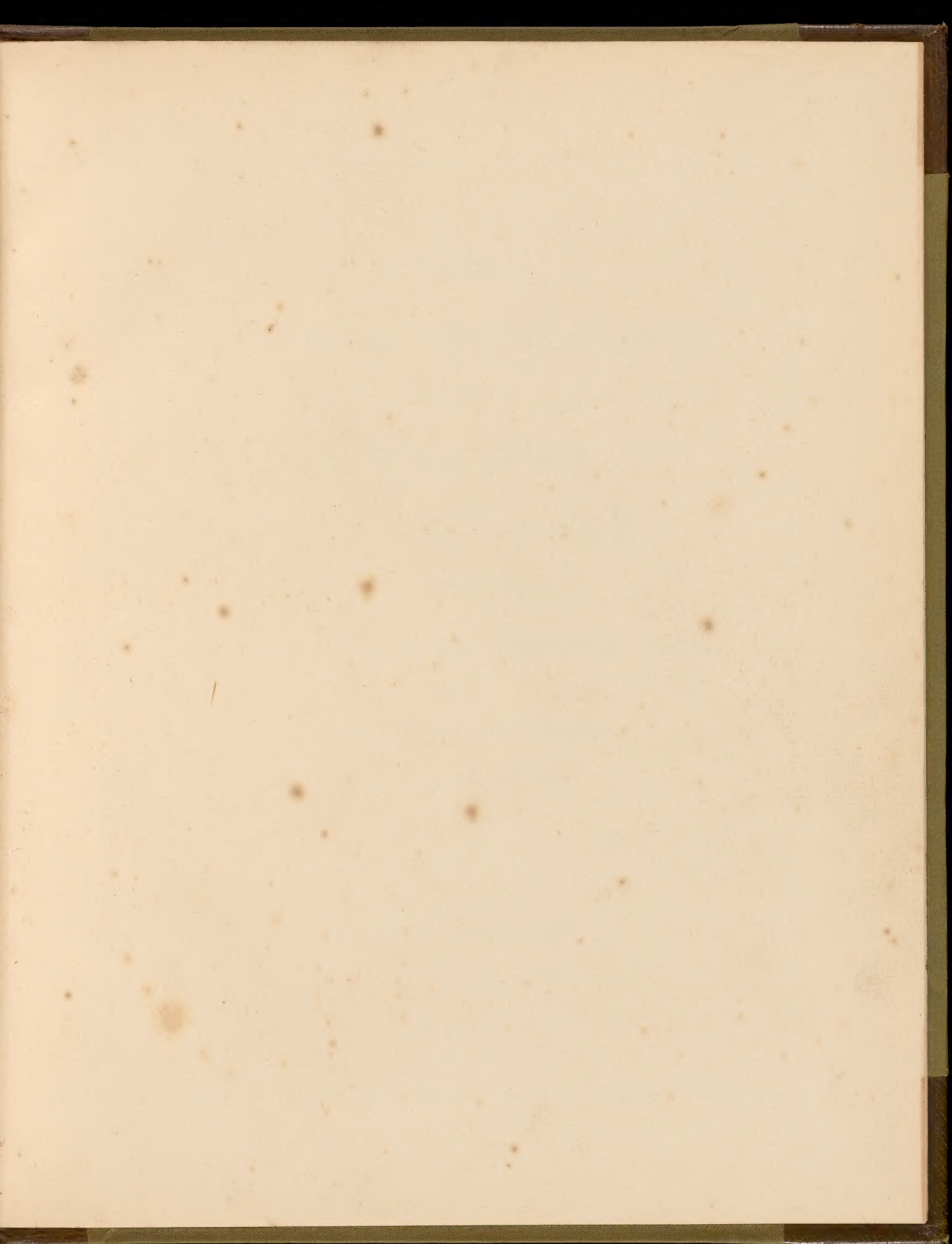


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ANCIENT  
MEMORIAL CROSS SLABS,

FROM THE

CHURCHES OF THE  
CITY OF YORK

AND SURROUNDING DISTRICT,

WITH ILLUSTRATIONS AND DESCRIPTIVE NOTES,

BY

D. ALLEYNE WALTER, ARCHITECT,

Author of a Guide to the Churches of York, &c.

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YORK: PUBLISHED BY  
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M.D.C.C.CLXXIV.

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## Preface.

In the collection here given, an attempt is made (it is believed for the first time) to delineate and describe systematically, a certain class of Sepulchral Memorials known as "Incised and Raised Cross Slabs," taken from the Churches of a given District, and thus preserving from oblivion, and making known to the Archæologist examples with which he may have been hitherto unacquainted.

An endeavour is also made to deduce from them practical suggestions for the improvement of our own Modern Monumental Architecture, and it is hoped that in this they will be found pre-eminently useful.

There can be no doubt that there is still a great work to be accomplished (in spite of what has been already done by the zeal of those labouring in the field) in making organized researches in each County and its Divisions, illustrated by careful drawings of the Monuments &c, and thus collecting a vast amount of information historical and otherwise concerning them, which is now only to be found in scattered notices of the various Architectural Societies.

In the following pages, only the cross slabs are given; those simply bearing inscriptions are reserved for another opportunity, when they will be illustrated with the Effigies.

In all subjects connected with antiquarian research, it is obvious that the greatest possible accuracy is indispensable, and therefore in the examples given, none have been taken from published works, but they are all drawn from rubbings made by the Author, and by him carefully reduced to scale.

A brief description of each stone is given, with an approximate date.

The general reader will also find a short and succinct account of Monumental Architecture generally, and especially of that variety which the following pages illustrate.

In conclusion the Author sincerely hopes that these interesting memorials, many of which in another half century will have passed into utter decay, and become mere shapeless masses, will be preserved in this little work for the information and gratification of succeeding generations.

D. A. WALTER.

York, Feast of All Saints 1873.

1913

In the collection here given an attempt is made (it is believed for the first time) to  
collect and describe systematically a certain class of popularized literature known as  
"Inland and Island Crown Books," taken from the Churches of a given District, and then  
preserving them in a form, and making known to the Archaeological examples with which he  
may have been hitherto unacquainted.

An endeavor is also made to deduce from them practical suggestions for the im-  
provement of our own historical architecture, and it is hoped that in this they  
will be found occasionally useful.

There are to be found here also a great work to be accomplished (in spite of  
what has been already done by the staff of those laboring in the field) in making organized  
inventories of each County and its Divisions, illustrated by careful drawings of the Monu-  
ments, and thus collecting a vast amount of information historical and otherwise con-  
cerning them, which is now only to be found in scattered notices of the various Architects and  
Historians.

In the following pages only the most striking and characteristic features of the  
Monuments are described, and those which will be illustrated with the Plates.

In all subjects connected with antiquities it is obvious that the greatest  
importance is attached to the study of the Monuments, and it is to be hoped that the  
present work will be of some service to the study of the Monuments, and  
of the history of the country.

A brief description of each Monument is given, with an approximate date.  
The general reader will also find a short and accurate account of the Monuments, and  
of the history of the country, which the following pages illustrate.

In conclusion the author sincerely trusts that these interesting monuments, many of  
which are now fast passing away, will have found a new home, and become a permanent  
record of the history of the country, and of the history of the Monuments.

G. A. WATKINS

Printed by J. H. Smith 1878



## Introduction.



THE Christian Monuments of past ages, possess for us generally an interest, which other relics of antiquity frequently fail to create: this is doubtless owing to that innate reverence for the resting places of the departed, divinely implanted in our nature, and which is peculiar to no age, people, or country.

The Monuments of the Romans and other Pagan Nations, undoubtedly great as is their importance to the Scholar, Historian, and Antiquary, in illustrating epochs of History, yet do not impress us so powerfully, as the simple inscription of the Catacombs, or the recumbent Cross slab of the Middle Ages; the former, though frequently inscribed with touching expressions of affection, speaks but of utter-extinction and natural grief; while the language of the Christian Memorial is that of faith and hope through the Cross and Passion of the Redeemer.

We have thus an interest aroused, which is connected, not only by the natural instinct of reverence, but by the teaching of a common faith, with those who have gone before us in the Communion of the Saints.

Though it is not the purpose of the following pages, to discuss so comprehensive a subject as Monumental Architecture, yet a brief description of the various classes into which it is divided, and exhibited to us by the examples which still remain in our own Country, will, as bearing on the subject generally, be found not devoid of interest to the Reader.

The most ancient Christian Monuments existing in Britain, are the pillar stones with rude crosses and inscriptions incised upon them, and which are principally found in Cornwall, the Isle of Man, and Ireland. They date from the 5th and 6th centuries. To these succeed the well known tall upright Cross, with interlacing ornament carved in *bas relief*, and which may be seen in some of the Northern Counties, Wales, and Ireland.

In the ninth century, we find slabs with rude crosses and inscriptions, which became fully developed in the exquisite floriated Cross slabs of the 13th, 14th, and 15th centuries.

About the middle of the tenth century, the head Cross came into use, being a short stone, with the Cross incised or in relief, and accompanied sometimes by a smaller stone at the foot of the grave. This form has descended to our own day, (though greatly modified) in the ordinary Tombstone found in our Church-yards and Cemeteries.

Another curious variety, is a large coffin-shaped stone, acutely coped and somewhat resembling a boat turned keel uppermost, or the roof of a house. The sides are ornamented with elaborate sculpture and interlacing ornament. Examples of this kind have been found in Yorkshire, and Northumberland.

With the exception of a few coped stones, and high tombs of much later date than the above, these are all that remain of Cemetery, or Church-yard Monuments.

Of the Monuments which were in use in the Churches themselves, we fortunately possess many splendid specimens, though in a more or less mutilated condition.

The first, and most important class of these in point of stateliness and Architectural adornment, is the Shrine, an erection sometimes of considerable magnitude, commemorating Saintly or Royal personages; perhaps the best known examples are the Shrines of Edward the Confessor, and Henry V., in Westminster Abbey; still magnificent as these were, they were probably surpassed in splendour by that of S. Cuthbert, as it existed in the Cathedral of Durham prior to the Reformation.

Other Monuments assimilate somewhat in character to this class, as for instance, those of Archbishops Bowett and Savage in the Cathedral of York.

The next variety, is the canopied Altar Tomb with recumbent effigy, elaborately adorned, and soaring with delicate tracery, and crocketed pinnacles to the arched roof. York Cathedral again furnishes an exquisite example (though without a sculptured effigy) in that of Archbishop Grenfield.

These two classes exhibit in a remarkable manner the Architectural skill, and proficiency in the arts of sculpture, enamelling, and painting, which characterised the times in which they were erected.

The Altar or High Tomb without a canopy, and having its sides panelled and



enriched with heraldic devices was also employed: a sculptured effigy or brass being laid upon the Table or top of the Tomb.

Another variety of the Altar Tomb may be seen in the South Transept of York Minster, the sides being open and carried upon short columns. The top slab has a cross in relief, carved upon it.

The Monumental Brasses in their varied forms, constitute another distinct and highly interesting class, and closely allied to these are the *Incised and Raised Cross Slabs* which will form the subject of the examples hereafter given.

Of all these methods of commemorating the deceased, in use in Mediæval times, none appear so beautiful, appropriate, and simple, as the last mentioned, viz., the "Incised and Raised Cross Slab." The gorgeous Shrine, the canopied and panelled Altar Tomb glowing with heraldic charges, despite the sacred imagery adorning the one, or the prayerful attitude of the effigy upon the latter, speak somewhat of earthly pomp and grandeur, but the simple slab laid in the symbolic position of humility, its only adornment the Cross, and frequently with no inscription to tell us whom it covers, appeals to the heart in a language which cannot be misunderstood, and conveys the stern truth of the Divine declaration "Remember man that thou art dust, and unto dust thou shalt return," tempered however by the hope of a glorious immortality through the symbolized Cross triumphant, which it displays.

Like other antiquities, these unpretending Memorials have been subjected to much ignorant and wanton destruction, and though a very considerable number may still be found in various parts of the country, and are also being daily brought to light, yet they are but a small remnant of those which existed a few centuries ago. Those archæological students who now seek for them, have to search the damp and neglected corners of obscure country church-yards, where they have been thrust as worthless objects; or else find them built into the actual fabric of the Church. Too frequently is this done, whilst the process called *restoration* is being effected, and when numbers of these venerable and time honoured relics are ruthlessly broken and used as wall stones. But it is perhaps not always just to attribute this sacrilegious practice to our own days alone, since a few years ago, on taking down the Tower of the Church of Helpstone Northants, it was found, that a very considerable portion of the stone used in its construction, was composed of monumental slabs, on which were incised many beautiful crosses of the 13th century. More than a hundred of these stones, must therefore have been removed from the Church floor and

cemetery, to help in building the Tower, which was of the succeeding style, viz., "The Decorated."

The practice also well known to Antiquarians, of re-appropriating sepulchral slabs and brasses, shews that much as we have to answer for in this respect, yet were our forefathers in no way behind us in the work of spoliation.

However, enough has been said on this subject, and we have reason to hope that no more such barbarisms will be perpetrated. At the same time it behoves all interested in the matter to keep a watchful eye during a restoration on the proceedings of indifferent and irreverent workmen.

The origin of the Memorial described under the title of "Incised and Raised Cross Slabs," may be traced to the Catacombs of Rome, where the primitive Christians took refuge from the fury of their Pagan persecutors, and formed alike the place for the celebration of the Sacred Mysteries, and for the interment of their dead.

At this period of the Christian era, the Romans were in the habit of using grave-stones, upon which were inscribed, the name of the deceased, and symbols of trade or profession; the Christians continued this practice, but in addition to the inscription and trade symbol, carved a cross, dove, fish, or other emblem, indicating to the initiated that it was the resting place of a believer in a crucified Redeemer.

Thus, in the present day may be found stones forming a connecting link between our own, and Apostolic times, originating in the Catacombs, and descending through Ireland, and our own Country in successive ages, till the seventeenth century.

Cross slabs are most abundant in stony districts, and are found wrought in every variety of stone and native marble.

The term "*Incised and Raised Cross Slabs*," which has been already frequently used, requiring some explanation, it will be desirable before proceeding further, to define its precise meaning, and application to the subject in question, and also to shew the manner in which they were employed, both as external and internal Monuments.

The term "*Incised Cross Slabs*" is applied to those *flat* stones, having a cross and other emblems, engraved or incised upon them, which are found in our ancient Cathedrals, Churches, and Cemeteries. In shape, they taper in width from head to foot, and are of all lengths from two to six, or even seven feet, and vary in thickness from three to nine inches. In the majority of cases, and



especially of those under consideration, the Cross is the sole emblem employed. The design is expressed by lines of different degrees of thickness, which were originally filled up with pitch or cement.

The "Incised slab" appears to have been in earlier and more general use than the "Raised Cross," from which it differs in a very marked degree, the latter having the design in relief, instead of being merely incised, and while the shape of the stone is generally the same, it is sometimes sloped or weathered in its cross section, and in a few instances being higher at the head than foot. Examples of the "Raised Cross" may be seen on Plates VI., VII., X., XIV., XV., XVII., XIX., and XXII.

Besides these two distinct varieties, there are others which partake of the characteristics of both; thus, in some, the head of the cross has frequently the parts forming the design sunk or lowered from the general surface of the stone, giving a *quasi relief*, and the stem and base incised. This will be observed in the example on plate VIII., No. 15.

Another and very curious variety, are those where the head and feet of an effigy of the deceased, carved in relief, appear at the top and bottom of the slab, through circular or quatrefoil openings. The example from Moor Monkton plate, XXV, No. 50, is of this class.

There is inserted in the wall of the ancient Church-yard of St. George's Fishergate, York, a stone much defaced and mutilated, but one evidently of this class. A variation of this description of slab has (incised) a bust or busts of the deceased placed in the head or on either side of a floriated cross.

The stone from the Hospitium of S. Mary's Abbey, illustrated on plate XIII., is a good example.

Though not strictly included in the term Cross Slabs, are the stones bearing an inscription either round the margin or in the centre, the letters being incised or in quasi relief. Several of these may be found in the Churches of York, those in St. Martin-cum-Gregory, and S. Michael, Spurriergate, are fine examples.

The symbols employed to indicate the profession of the deceased are generally not difficult of interpretation, but some present great obstacles, such as the ornaments arising from the stem of the Cross, and other curious flower-like forms, which latter are however with much probability supposed to represent those strown on the coffin, a practice sometimes adopted in the present day.

The principal symbols, and those illustrated in the plates of this work, are the Chalice and Book, denoting the Ecclesiastic, which may be seen in

the example from Nether Poppleton, Plate XVI., the axe and shield symbolizing the soldier, shewn on plate XVIII., the bow denoting the forester or archer, the cleaver indicating the flesher, and the caldron and bell on the slab of the bell-founder from S. Dionys. Plate XII.

These are sufficient as examples, though a great variety are seen in various parts of the Country, which do not occur upon the specimens here given.

The symbolical meaning of the Crosses employed, which, it will be remarked, are all floriated, is that of the triumph of the Cross over death, and the base of steps (the general way of treating this portion of the design) was intended to represent Mount Calvary. In some cases however the base is floriated like the ends of the Cross.

The lily form of the extremities of the arms of the cross, observable in slabs of the 14th and 15th centuries, is probably emblematic of the Blessed Virgin, whose co-operation in the scheme of Redemption is thereby symbolized.

The usual position for the inscription is along the margin of the slab, and the form of the letters varying with the period, supplies a guide for determining the age of a stone when the date is wanting.

The letters employed in the 13th and early part of the 14th century were of the form termed Lombardic, and the composition of the Inscription which was in Norman French, generally commenced in this manner, "Sire — gist ici," and terminated with the prayer "Dieu de sa alme est merci."

From the middle of the 14th to the latter part of the 15th century, the beginning of the inscription was "Hic jacet dns," and the ending "cujus animæ propitiatur Deus. Amen."

Later on we find the inscription varied in form, and in the character called "black letter," which succeeded the Lombardic.

With regard to the manner in which the "Incised and Raised Cross Slabs" were employed, it is generally supposed that the former were placed over the graves as coverings or monuments only, while the latter were the actual coffin lids. There is no doubt, however, but that both varieties were employed for the purposes of Monuments; thus the Incised Cross on Plate II. has its edges bevelled off, or chamfered, and has probably been a coffin lid, while the Raised Cross shewn on Plate XXII. may have been simply a Memorial slab.

The ancient modes of interment varied, but the stone Coffin hewn out of a single block appears to have been frequently used. Coffins were also made of



lead and wood. In some, and probably in the majority of cases, the coffin was dispensed with, and the deceased person swathed and deposited in the ground, a stone being laid over the spot to mark the grave.

The shape of the coffins is indicated by the lids, and they were placed in the ground of the Church-yard, or floor of the Church, in such a manner, that the covers or lids were on a level with the general surface.

In some rare instances, the stone lid was placed over the wooden coffin. The practice of embalming was also in use.

From the above brief description, these stones will be easily discoverable, and the class to which they belong decided, but, where no inscription is found, the characteristic ornament of the period appearing in the Cross, will have to be the guide for fixing the approximate date. To the antiquary these forms are familiar, but to the general reader the following directions may be useful.

The cross forms of the 11th and 12th centuries are generally very simple, and like that known in Heraldry as the Cross Pattée.

Those of the 13th century have in almost all cases, their primary forms composed of four arcs of circles placed back to back, and terminating in a trefoil or other three lobed pattern.

The 14th century Crosses are generally enclosed within a circle, with their ends expanded in a more unconventional manner.

In the 15th century, the Cross again appears conventional, and the ends terminate in forms like the half fleur de lis; the Calvary becoming a moulded base instead of the usual steps.

By referring to the plates these characteristics will be fixed upon the memory, and enable the date to be determined.

Great pleasure will also be found in noting the various combinations, and almost endless variety, which the simple form of the Cross assumes in the hands of the Artists of the Middle Ages, shewing how great was their inventive power and capacity for design, many of the Crosses presenting the most exquisite and ingenious shapes.

It is thought that to the Designer for embroidery, the incised slabs will be found to afford the most valuable suggestions; and wherever strong and decided outlines are required, as in the case of Altar Frontals and Vestments, these designs appear peculiarly adapted.

As Models for the Sepulchral Memorials of our own times, nothing can be more desirable than these simple and inexpensive examples, which, with scarcely any alteration, can be made to meet the wants of all conditions and ranks.

Though, there can be no doubt that our Monumental Architecture has undergone a change for the better, and that the hideous and Heathen erections so common half a century ago, now meet with but little approbation, still in spite of this improvement, it has by no means kept pace with other arts connected with the Gothic revival.

This proceeds from no lack of good designs, but from the fact that these are generally too costly, and unsuited to the wants of the humbler classes, and when executed by the Monumental Mason for his wealthier patrons, are too often entirely spoiled in execution, from want of proper details and supervision.

It also happens, unfortunately, that those able to command these Designs are, as a rule, ignorant of the subject, and accept as genuine, counterfeit specimens of Gothic Art, and thus our Cemeteries and Church-yards are disfigured, instead of being rendered beautiful as well as holy places, fitted for the most solemn of all uses.

It is now generally admitted, and but few are happily found to gainsay it, that the Cross is the only form suited to mark the resting place of the Christian, but instead of employing the Cross floriated or triumphant, as was the universal practice in former ages, the plain Latin form is generally adopted, often ridiculously attenuated, or squat and ill proportioned. If not of this description, we find a high shouldered headstone of crippled and inelegant outline, with the cross so disguised as to be barely discernible. It is evident, therefore, that some reform is needed, and in such apparently simple a matter the remedy should not be difficult.

It has been well said by an eminent Gothic Architect that "A man must go out of his way to produce a bad thing," and that "the simplest object cannot fail to look well if treated in a common-sense manner."

Let us, therefore, see what is required for the purpose, and then by trying to carry it out in the manner described, it may be possible to arrive at the desired result. The Headstone or upright Cross being the most generally used, and also being a most beautiful and appropriate Monument if successfully treated, all that is needed is to select a slab about 4 feet 6 inches long, which, allowing for the portion hidden in the ground and necessary for its stability, will give 3 feet 6 inches, the greatest altitude allowable. The width at the base may be about 2 feet,



and the thickness of the slab not less than 3 inches. Then, selecting a design from an Incised or Raised Cross example, reproduce it, and shape the stone so as to leave a margin round the Cross. The lower and remaining portion may be carried to the base; all that now remains is to chamfer or bevel the edges to prevent chipping, and to insert it in a socket stone, which will preserve its upright position. This is really all that is necessary for producing a Memorial at once Christian and Artistic. The Inscription, which should be as brief as possible, may be placed under the Cross but not upon, or above it.

Should a recumbent Cross, be required, then nothing better can be done than to choose a Design from any old example of a Raised Cross, taking care that it is properly weathered, so that the wet may run freely off, and place the slab upon a plinth, either plainly chamfered, or with a bold simple moulding at the angles returned round the head and foot. A proper foundation of bricks should in all cases be prepared.

The simpler the Cross, the less likely will it be to receive injury, and should economy be studied, the Cross and inscription may be incised, and filled in with cement. The inscription should be placed on the chamfer of the plinth.

It will thus be seen that with the numerous examples extant, it is a comparatively easy matter to produce an effective Design.

For a Monument of more pretentious character, besides the Cross, a covering or roof may be provided, carried upon short columns, which will protect the slab from the effects of weather and other injury, and also afford scope for any reasonable amount of decoration.

This top or covering should be acutely coped.

Another very excellent Memorial may be constructed by laying a stone of considerable thickness over the grave, and shaping it like the roof of a Cross Church, the ridges having a bold roll moulding. This, of course, will also require a plinth or base and a good foundation. If well proportioned, this forms a very effective Monument.

For internal Monuments, such as the Mural Tablet, a good effect may be easily obtained by placing an incised cross over the inscription, and inserting the slab in a panel of quatre-foil or other shape. This will be found a very great improvement upon the usual Tablet.

For other Monuments, the different varieties of Altar Tombs may be taken as Models, and modified to suit the position and means at disposal. It may be observed that the union of fitness and due proportion, gives a grace and elegance that is sought in vain, by adding misplaced and meretricious ornament, and is by far the most important thing to be studied.

As a rule, it seems only fitting that our Memorials should be of great simplicity, and ostentatiously loading them with carving, unless of the highest character, is sure to produce a vulgar effect, and cause offence to all persons of refined and cultivated taste: the humblest headstone on the contrary may give sincere pleasure to the lover of the beautiful and true, wherever it may be found.

In conclusion, it may be safely asserted that in these Sepulchral Memorials, the Artists of the Gothic Periods, prove their right to all the encomiums which have been bestowed upon them, and, eminently display the genius of those remarkable times.

When we consider the constant calls upon them for Designs, it is next to marvellous to find, that though from the nature of the thing to be produced, a certain similarity must be established, in how few cases amongst the large number existing are two exactly identical, indeed, it may be said that all they touched became artistic. As we of the present day have not this Divine gift, but possess talents in other ways, our only safe course is to imitate them, working in the same spirit, and with the same end in view, namely, that of the glory of God, which alone can animate us to produce works truly noble and great.





## Descriptive Notes on the Plates.

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### PLATE I.

Examples 1, 2, 3, and 4. From the Church of All Saints, North Street, York. These slabs were discovered during the late restoration, and are now inserted in the walls of the South Porch.

No 1.—A small slab 2 feet 4 inches in length, 1 foot 7 inches at the top, and 1 foot at the base. The Cross is very slightly incised. The date of the slab is probably late in the 13th century.

No 2.—This is an exceedingly simple design and forms the head of a cross, the stem of which is missing. Size of slab 2 feet + 2 feet. Date 13th century.

No 3.—A double stone slightly coped, and supposed to commemorate two comrades in arms. The emblems are on the dexter a cross bow forming the stem of the cross, and on the sinister side a sword. The heads of the crosses are of a very common form in the 13th century, but the cross bow emblem is rare. From the small size of this slab, viz., 2.0. + 2.0. it cannot have formed the lid of a stone coffin, though coped as before mentioned.

No 4.—The head and part of the stem of a Cross, the terminations of which are rather unusual. Length 2 feet 2 inches, width at top 1 foot 6 inches.

### PLATE II.

Examples 5 and 6. From the Church of All Saints, North Street, York.

No 5.—This slab (though not coped) has probably been a coffin lid. The emblems are supposed to be the civic sword and mace, but it is more probable that they represent the sword and distaff, the latter being a female symbol. The supposed distaff being on the dexter, on which side, upon other examples, the female symbol of the shears or scissors are found, seems to infer that perhaps a soldier and his wife were interred beneath. The

date of this slab is the 14th century.

Size, 6 feet long, 1 foot 11 inches at the head, and 18 inches at the foot.

No 6.—A beautiful example. The design of the terminations of the cross are formed by sinking. The stem is incised. The number of gradations given to the Calvary is somewhat unusual. Date, late 13th century.

Length, 5 feet 11 inches, width at head 2 feet 6 inches, and at foot 22 inches.

### PLATE III.

Examples 7 and 8. From the Church of All Saints, North Street, York.

No 7.—An elaborate Design, formed by sinking the surface of the stone within the circle and leaving the Cross in quasi relief. A portion only of the stem remains which is incised.

Length, 2 feet 11 inches, width at top 2 feet 3 inches.

No 8.—An incised Cross, surrounded by a circle extending nearly to the extremities. The transverse portion is completely erased, but it is probable the arms simply crossed. There is a very faint indication of an emblem on the dexter side. The stem has been truncated. Date 15th century.

Size, 3 feet 9 inches long, width 2 feet 5 inches.

### PLATE IV.

Examples 9 and 10. From the Church of All Saints, North Street, York.

No 9.—A very curious design, having the inscription running across the transverse arm. The character of the letters, and the existence of a Will fix the date of this stone, (which otherwise it would be difficult to assign) as being of the early part of the 15th century.

Size of Slab. Length 5 feet, width 2 feet 7 inches.

No 10.—A simple though pleasing example of an incised cross within two concentric circles. The emblem, a cleaver, no doubt denotes the deceased to have been a flesher.



Size of Slab, length 5 feet, width at head 1 foot 6 inches, at foot 14 inches. Date 14th century.

#### PLATE V

Examples 11 and 12. From the Churches of All Saints, North Street, and S. Helen's Stonegate.

No 11.—The head and portion of the stem of an extremely elegant incised Cross, commemorating Thomas de Illyngwyke and Joan his wife. The slab is laid in the South Chancel Aisle. Length 3 feet 3 inches, width 25 inches. Date c. 1440.

No 12.—A very diminutive slab probably to the memory of a child. The cross which is of beautiful form, is expressed by sinking the surface of the stone around it. The stem and Calvary are incised with broad lines.

Date 13th century. Length 1 foot 6½ inches, width at head 8 inches, and at foot 6 inches.

#### PLATE VI.

Example No 13 is from the Cathedral of York, and now lies in the Lady Chapel, having been removed thither from the South Transept. It commemorates Archbishop Sewall, who died in the year 1258.

The Cross is raised, and of the usual 13th century character. The bold effect of the Design is further increased by the angles being left square. The incisions seen in the sides, were originally made for the insertion of the bases of columns supporting a canopy, similar to that of Archbishop Walter de Grey's in the South Transept.

Length 7 feet 1½ inches, width at head 2 feet 4½ inches, width at foot 22 inches.

#### PLATE VII.

Example 14. From the Cathedral of York. A rich and beautiful design, though now much mutilated. The cross is raised, and the slab forms the top of a Tomb, erected to the memory of Archbishop Godfrey de Ludham or Kinton, which stands in the Eastern Aisle of the South Transept.

Archbishop Godfrey de Ludham died in the year 1264.

The length of the slab is 7 feet 5½ inches, width at the head 2 feet ½ inch, width at the foot, 1 foot 7½ inches,

## PLATE VIII.

Examples from the Church of Holy Trinity, King's Court, York.

No 15. The head and portion of the stem of an elaborate Cross, very similar if not identical in Design with the example from All Saints, North Street, Plate III, No 7. On the dexter side of the stem is an indication of a symbol.

The date is early in the 14th century.

Size 2 feet in length, width at top  $14\frac{1}{2}$  inches.

No 16.—A fragment of a Cross of 13th century character. Size 22 inches + 14 inches.

No 17.—A boldly incised head of a cross and short portion of stem. The Design though simple is effective.

The date is 13th century Size 13 inches + 21 inches.

## PLATE IX.

Examples 18, 19, and 20, are from the Churches of S. Maurice, Monkgate, and All Saints, North Street, York.

No 18.—One of two incised slabs identical in Design, inserted in the South wall of the Church of S. Maurice.\* The date is probably early in the 15th century.

Length 6 feet 5 inches, width at head 1 foot 7 inches, width at foot 1 foot 7 inches.

No 19.—A small slab built into the East wall of the Church, and of the same date as the preceding.

Length 3 feet  $1\frac{1}{4}$  inches, width at head and foot 13 inches.

No 20.—From the Church of All Saints, North Street, York, is an incised Cross of the ordinary Early English character. The symbol of the chalice denotes that an ecclesiastic was interred beneath. Length 5 feet, width at top  $18\frac{1}{2}$  inches.

## PLATE X.

Examples 21 and 22.

No 21.—Is from the Church of S. Martin cum Gregory, Micklegate, York, and is inserted in the North wall of the Church. A very beautiful incised cross, though unfortunately nearly effaced by decay and exposure. Being of small size it was probably the



memorial of a child. The date is 14th century. Length 2 feet 8 inches, width at head 1 foot 2 inches, width at foot 12 inches.

No 22.—Another slab of small size from the Church of S. Mary, Castlegate, York. A raised Cross of exquisite design. From the stone being slightly coped it may have been the actual lid of a stone coffin.

Date 13th century.

Length 1 foot 9½ inches, width of head 1 foot, width of foot 9 inches.

#### PLATE XI.

Examples 23 and 24 are from the Vestibule to the Chapter House of S. Mary's Abbey, York, and were discovered during the excavations made by the Philosophical Society in 1827.

No 23.—A very simple incised cross, the head of which is much smaller than is usual, there is also a bold incised line forming a margin to the slab.

Date 13th century.

Length 6 feet 3 inches, width at head 1 foot 10½ inches, width at foot, 1 foot 7½ inches.

No 24.—A slab much mutilated. The sides and tops are moulded. The Cross is within a circle, and is in quasi relief. There is no apparent stem.

Date 14th century.

Length 6 feet, width at head 2 feet 1½ inches, and at foot 1 foot 4 inches.

#### PLATE XII.

Examples 25 and 26 are from stones preserved in the Hospitium of S. Mary's Abbey, York.

No 25.—A large portion of a slab. The Cross is in quasi relief and the stem incised. The Design bold and good, is of early 13th century date. The inscription, which is imperfect, gives the name as "Ema de Bene," and as an Emma de Benefield was a benefactress to the Community, it is on good grounds assumed to commemorate her, though it was an unusual privilege to permit the interment of females in the Conventual Cemetery or Church. The letter commencing the Inscription is of curious form.

Length 4 feet 5 inches, width at head 1 foot 1½ inches.

No 26.—An incised slab of peculiar though pleasing Design, removed from the Church of S. Dionys, Walmgate, York. The emblems a bell and cauldron denote the trade of the deceased to have been that of a Bell Founder.

Date 14th century.

Length 3 feet  $8\frac{3}{4}$  inches, width at head 2 feet  $1\frac{3}{4}$  inches.

#### PLATE XIII.

Example 27. This fine incised slab was discovered amongst the foundations of some buildings at the western end of the Hospitium of S. Mary's Abbey York, and is now preserved in the Museum of Roman and Mediæval antiquities collected by the Yorkshire Philosophical Society.

The design is not frequently met with on incised slabs, but is not uncommon in brasses. The Cross is of elegant form and on either side are the nearly obliterated busts of two male figures. An inscription in black letter characters occupies the upper part of the slab, it runs thus, "*Hic jacent fratres Willielmus magister et dominus Johannes Hewyk capellanus quondam filii Johannis et Agnes Hewyk.*"

The date is about the beginning of the 15th century.

Length of slab 6 feet  $6\frac{1}{2}$  inches, width 3 feet  $6\frac{1}{2}$  inches.

#### PLATE XIV.

Example 28 is from the Church of S. Dionys York, but was removed to the Museum of the Yorkshire Philosophical Society, on the rebuilding of the Western end and Tower of the Church in 1847. It is a fragment of an incised slab of very curious and unusual design. The date is probably 15th century.

Size 2 feet 3 inches by 1 foot  $10\frac{1}{2}$  inches.

No 29.—Is the head of a raised Cross slab of elaborate and elegant design, from the Church of S. Mary Bishophill Junior. The date is 12th century.

Size 19 inches by 18 inches.

No 30.—Is from the Church of The Holy Trinity King's Court. It is of the usual 13th century character and is laid in the pavement of the Porch.

Size 20 inches by 15 inches.

#### PLATE XV.

Example 31.—A rude slab of coarse grit stone found in Parliament Street York whilst excavating for some new buildings, and now in the Museum of the Philosophical Society.



This and example No. 33 which was found at the same time, may be considered as specimens of the earliest form of the recumbent Cross slab, and are on that account deeply interesting. No 31 has the Cross produced by roughly cutting away the surrounding portions, and an incised line forms a margin to the slab. They are probably of Saxon or early Norman date.

No 33 has the Cross in relief with the extremities of the arms slightly spread out.

The length of No 31 is 2 feet  $11\frac{1}{2}$  inches by 14 inches and that of No. 33, 2 feet 9 inches by  $13\frac{1}{2}$  inches.

No 32.—A fragment of a Cross slab of 12th or early 13th century date. A well conceived design in *quasi relief*, formerly in the Church of S. Dionys, Walmgate, York. The sides and ends have been boldly moulded.

Size 19 inches by 18 inches.

No 34.—A fragment possibly of Saxon date, now built into the Church yard wall of Overton near York. Size 16 inches by  $11\frac{1}{2}$  inches.

No 35.—Another fragment coeval with the last and from the same place and position.

Size 19 inches by 9 inches.

#### PLATE XVI.

Example 36.—A simple but pleasing design of 13th century date, from the Church of Nether Poppleton near York. The emblems a chalice and book are indicative of an ecclesiastic.

The length of the slab is 5 feet  $7\frac{1}{2}$  inches. Width at the head 2 feet, and at foot 1 foot 7 inches.

No 37.—A small incised slab from Huntington near York. For many years this and the following example formed part of the foundation of the Church yard Cross, but lately through the intervention and good taste of the Vicar they have been removed, and placed in a position where further decay will be prevented. The terminations of the Cross are somewhat peculiar and the date may be attributed to the latter part of the 13th century.

Length 2 feet 10 inches, width at head 15 inches, width at foot  $12\frac{1}{2}$  inches

No 38.—An incised stone of the usual 13th century character, from Huntington, and almost identical with that from Holy Trinity King's Court—Example 30, Plate XIV. There is an indication on the sinister side of an emblem, which may probably have been a sword or spear.

Length 5 feet 6 inches, width at head  $19\frac{1}{4}$  inches, width at foot 13 inches.

## PLATE XVII.

Example No 39.—A raised Cross slab originally of rich 13th century character but now greatly mutilated, from the Church of Acaster Malbys near York. It probably formed the lid of a stone coffin.

Length 6 feet, width at head 2 feet 4 inches, width at foot 18 inches.

No. 40.—A coped slab from Askham Bryan near York, where it lies on the south side of the Church. The Cross is formed by a bold roll moulding, which is also continued round the sides and ends. It is much weather worn, but traces may be observed of two curious circular ornaments apparently of unequal size above the upper limb of the Cross. The date is probably 12th century.

Length 6 feet 11 inches, width at head 2 feet 5 inches, width at foot 20½ inches.

No. 41.—An incised slab of simple design from the Church of Acaster Malbys.

Date 15th century.

Length 5 feet 6 inches, width at head 20 inches, width at foot 19 inches.

## PLATE XVIII.

Example 42. From Kilburn Church. The head of the Cross of this interesting slab is contained within a circle, the design being expressed by sinking, but the stem and base of the cross are incised. On the dexter side is an axe, and on the sinister a small circular shield with a central boss. The date may be assigned to the 14th century.

Length 5 feet 3 inches, width at head 19 inches, and at foot 16 inches.

## PLATE XIX.

Example 43. This interesting Raised Cross slab is from the Church of S. Mary Nun Monkton, and was found during the recent restoration. The design of the Cross is very bold but elegant, the terminations being unusually rich. At the junction of the leaves springing from below the cross, are some very peculiar markings. The Calvary is however perfectly plain, and of the usual character. The sides and ends have a bead moulding running round them. The Church of Nun Monkton originally belonged to a Cistercian Nunnery, the Conventual buildings occupying the site of the adjoining Mansion. The date of this stone is coeval with the earlier portion of the building which was founded by William de Arches and Ivetta his wife in the 12th century.

Length 6 feet 2 inches, width at head 23, and at foot 17 inches.

## PLATE XX.

Example 44.—Another example from Nun Monkton, which was brought to light in the foundations of that portion of the Hall which had encroached upon the site of the original Choir of the Conventual Church. The choir is now restored to its former proportions.



Though barbarously fractured it presents a most beautiful specimen of an incised slab of the 14th century. The lilies springing from the stem are as mentioned in the introduction, probably emblematic of the Blessed Virgin Mary to whom the church is dedicated.

Length 6 feet 1 inches, width at head 2 feet 2 inches, width at foot 17 inches.

#### PLATE XXI.

Example 45.—This example also from Nun Monkton, has the Cross produced by sinking around it, thus forming the *quasi relief* mentioned in the introduction. The diamond placed square in which the Cross is contained is unusual. The stem and Calvary are incised. The date is late 13th century.

Length 5 feet 9 inches, width at head 2 feet 1 inches, width at foot 19 inches.

#### PLATE XXII.

Example 46.—A raised Cross slab of good and rich, though not uncommon design, from Nun Monkton. The stem and Calvary are square in section. Date 13th century.

Length 6 feet 1 inch, width at head 2 feet 2 inches, width at foot 18 inches.

#### PLATE XXIII.

Example.—From Nun Monkton. A very beautiful Cross in *quasi relief*, with the stem and Calvary incised, the latter has an unusual number of steps. Date 14th century.

Length 5 feet 6 inches, width at head 2 feet, width at foot 18 inches.

#### PLATE XXIV.

Example 48.—From the Church of Moor Monkton where it forms the threshold of the Porch. A rich design of the class to which the last example belongs; it differs however from almost all the foregoing in having the base of the stem floriated. There is a curious legend attached to this stone. The date is late 13th century.

Length 5 feet 10 inches, width at head 1 foot 10 inches, width at foot 14 inches.

#### PLATE XXV.

Example 49.—The head of an incised Cross of elaborate and beautiful design from Nun Monkton Church. Date late 13th century. Size 2 feet by 20 inches.

No 50.—From Moor Monkton, this is an interesting specimen of the class of slabs mentioned in the Introduction as displaying the head and feet of an effigy. Through a quatrefoil opening in the head of the stone appears the bust of a figure habited in a garment with close fitting sleeves, and resting on the shoulders and partly drawn up is the caputium or hood. At the foot of the slab is a trefoil opening to shew the feet. This slab is now inserted in the west wall of the Tower, and is about 2 feet 6 inches long.

No 51.—An early example from the Church of Stillingfleet near York.

Length 4 feet 5 inches, width 15 inches.

#### PLATE XXVI.

Example 52.—A fine and interesting example, but from what Church it has been taken is unknown, it is now in private possession. The design of the Cross, which is in a circle, is made out by slightly sinking the portion outside the actual form, and is further emphasized by a fine incised line. The stem and Calvary are incised.

The date is 14th century.

Length 6 feet 3 inches, width at head 2 feet 3 inches, width at foot 14 inches.

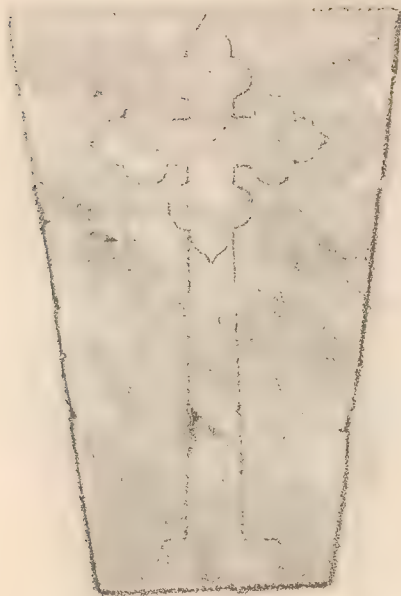


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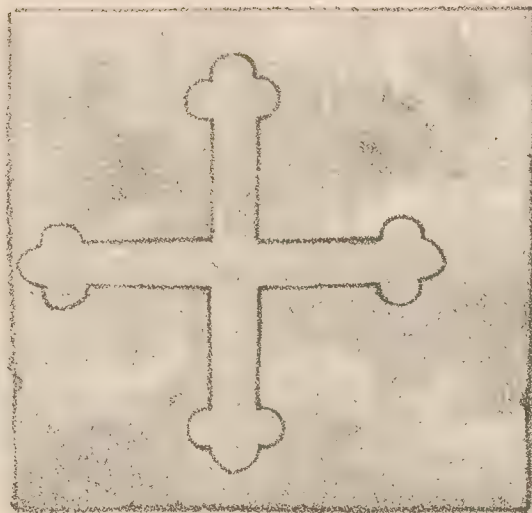
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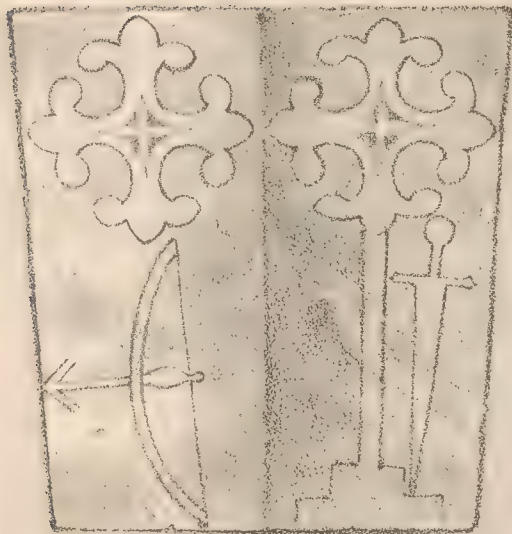
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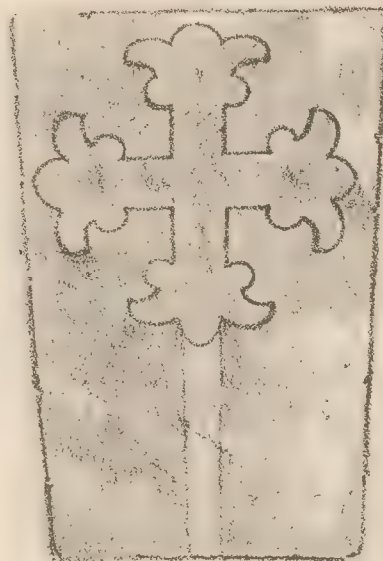
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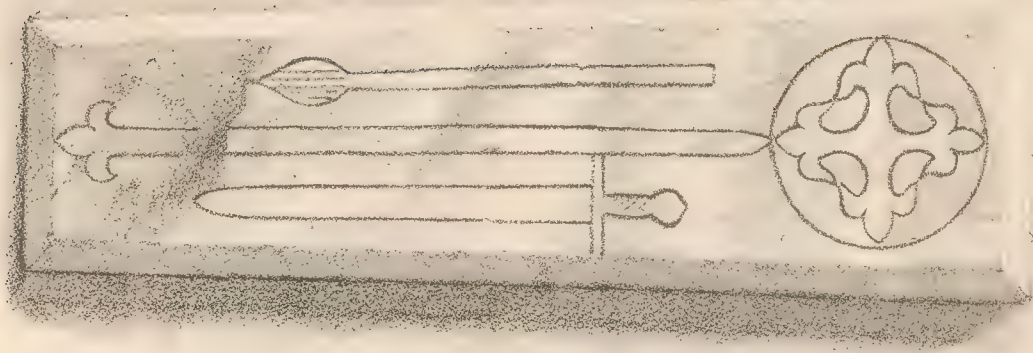
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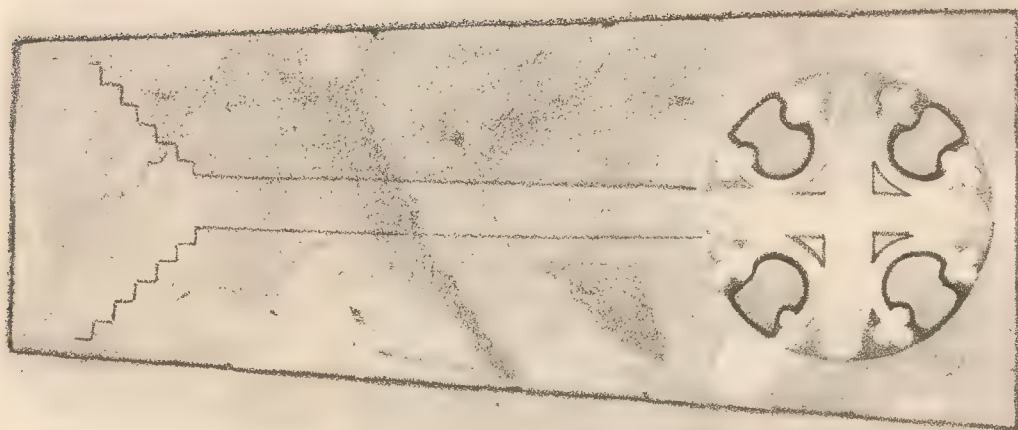
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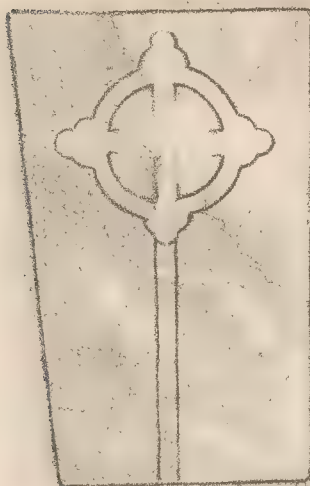




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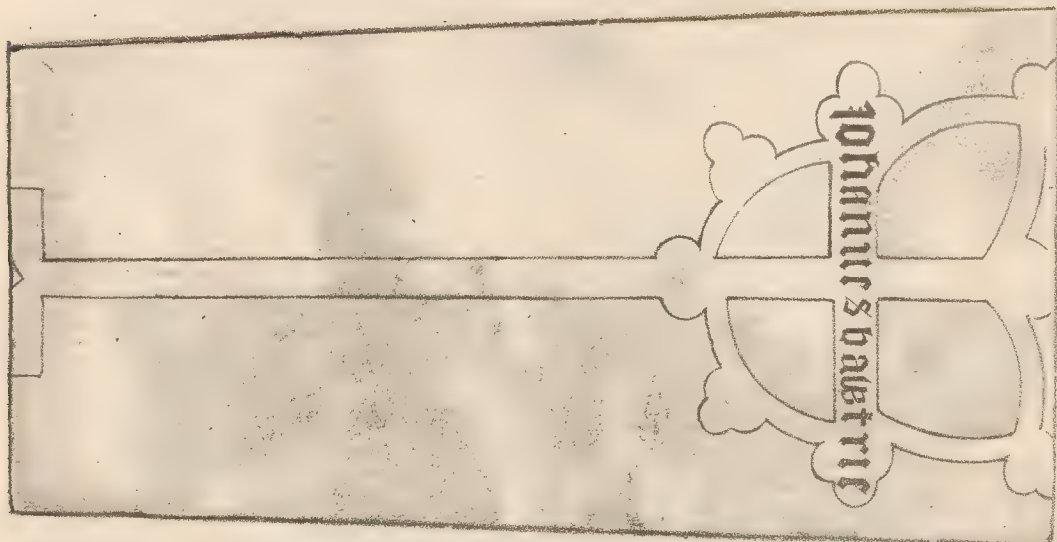
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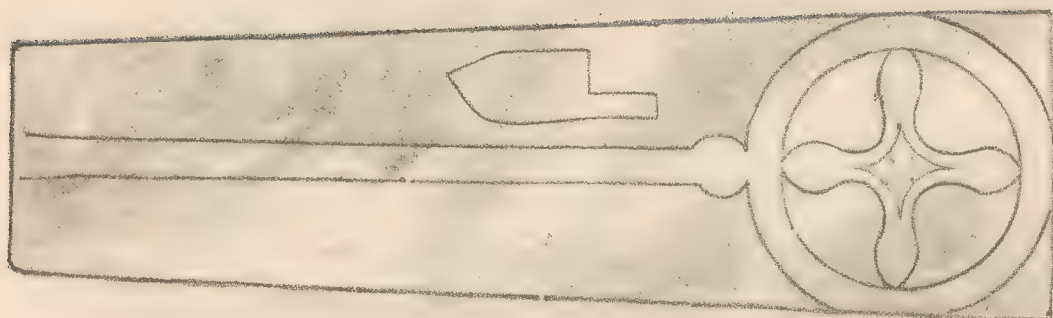




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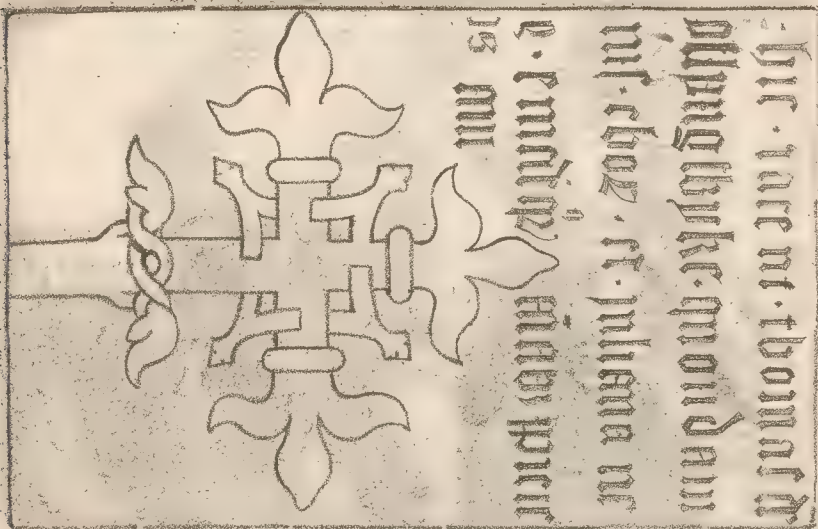


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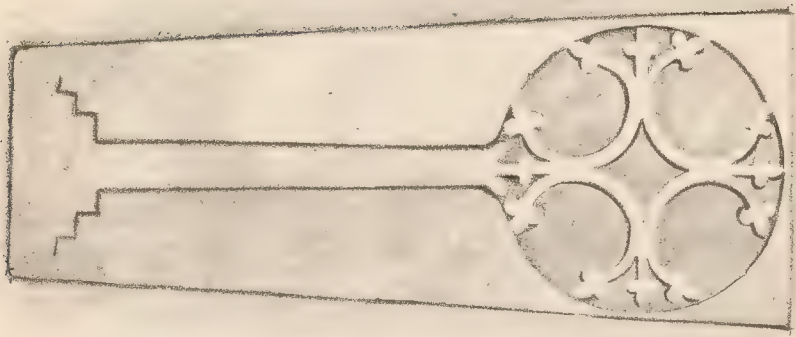




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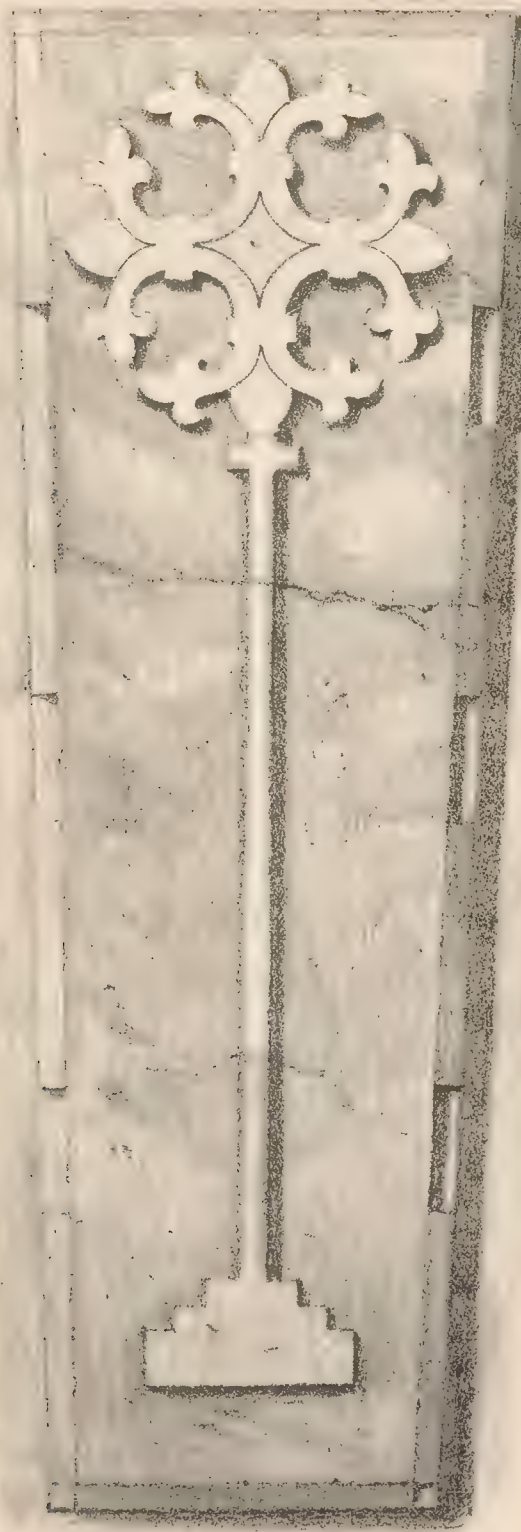
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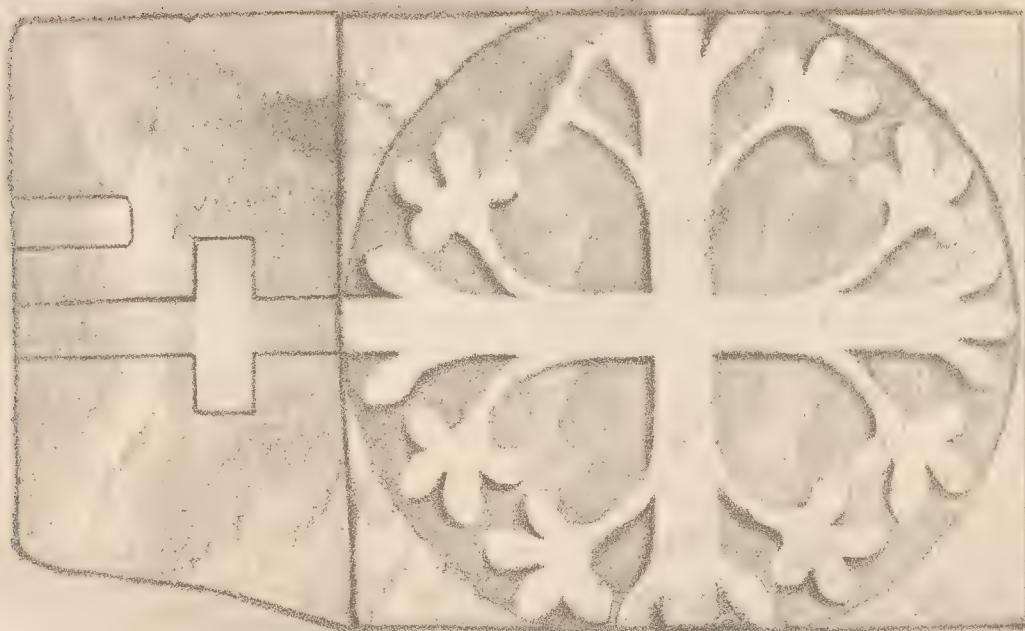


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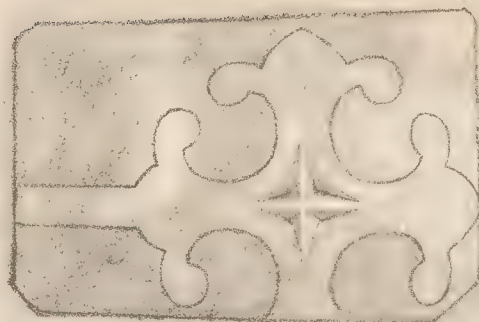




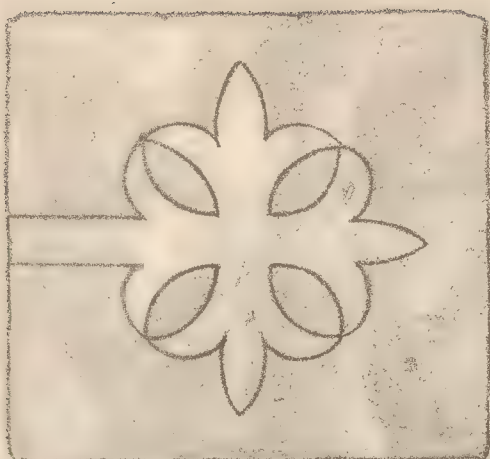
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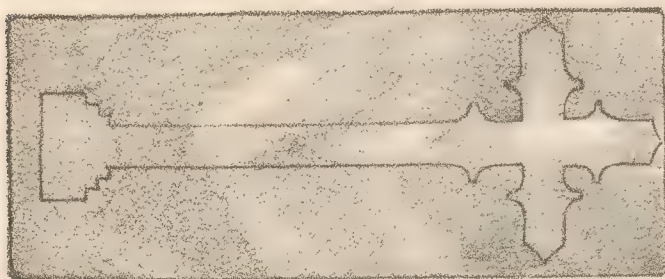




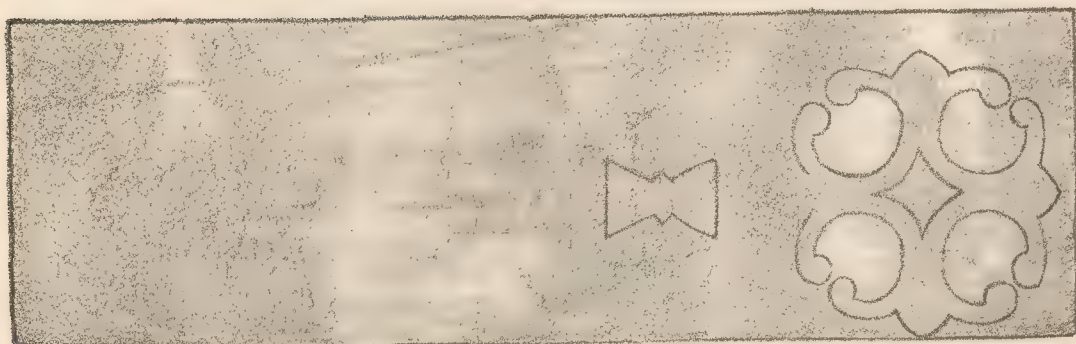
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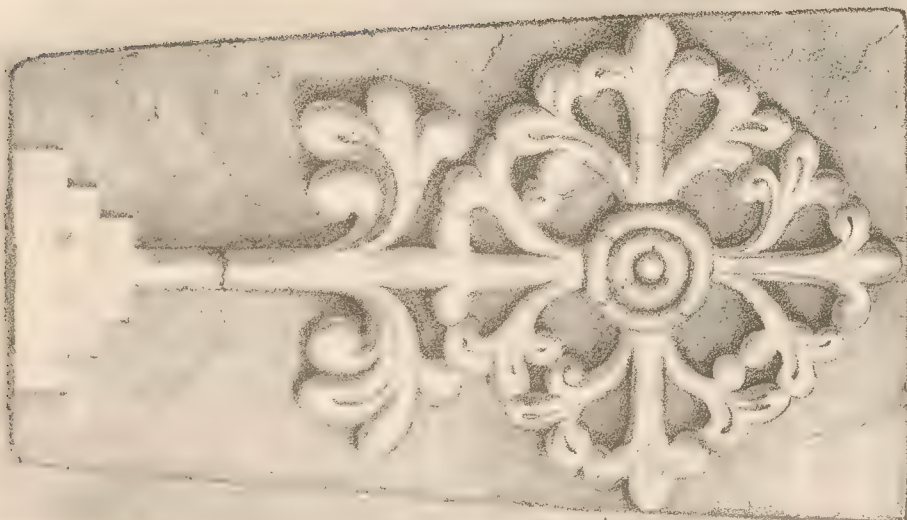




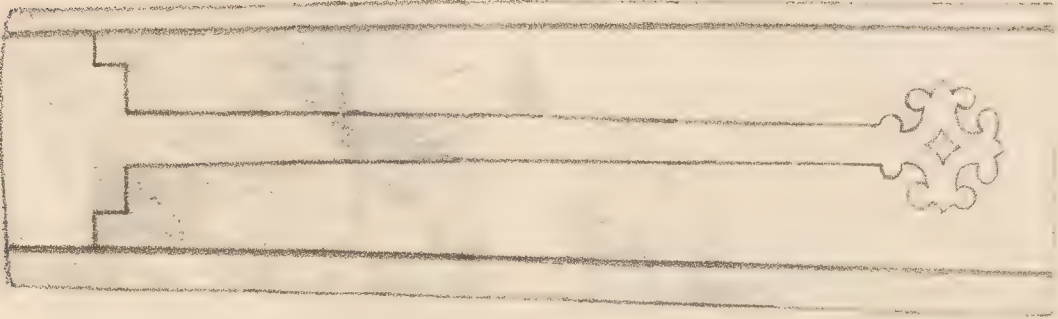
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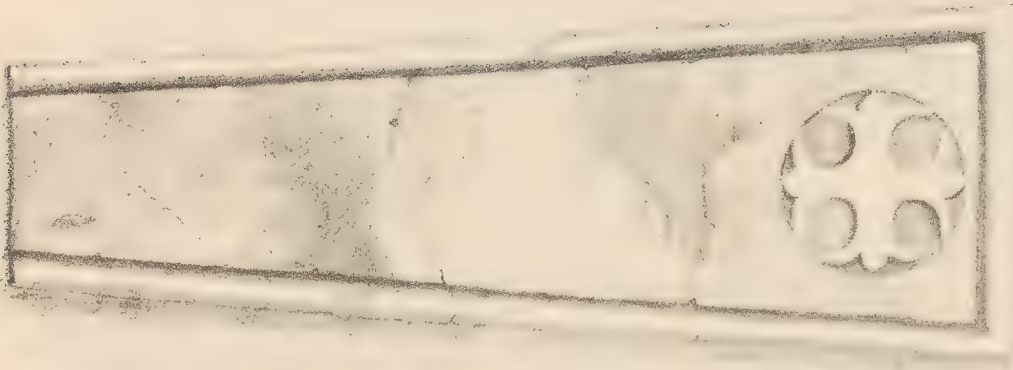
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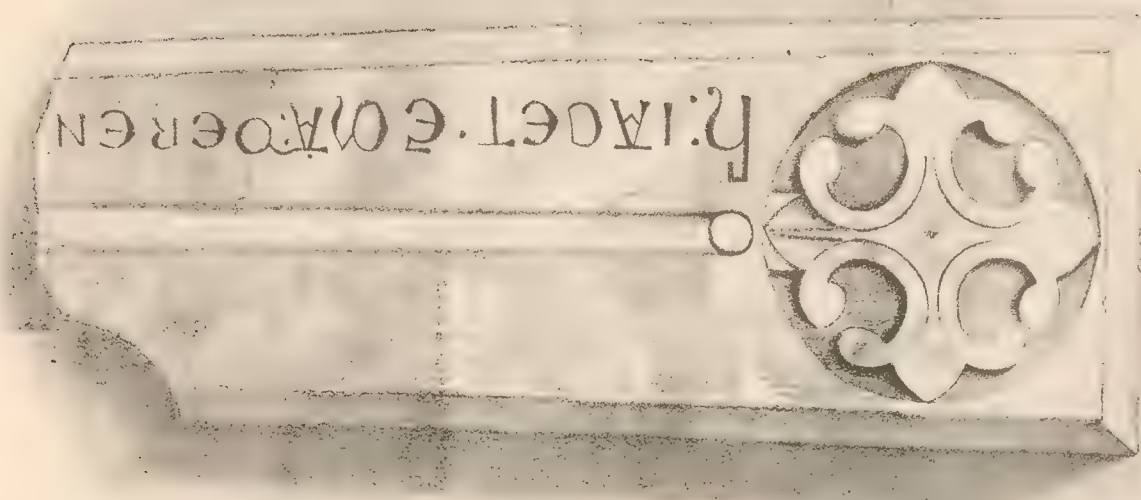
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PLATE 1

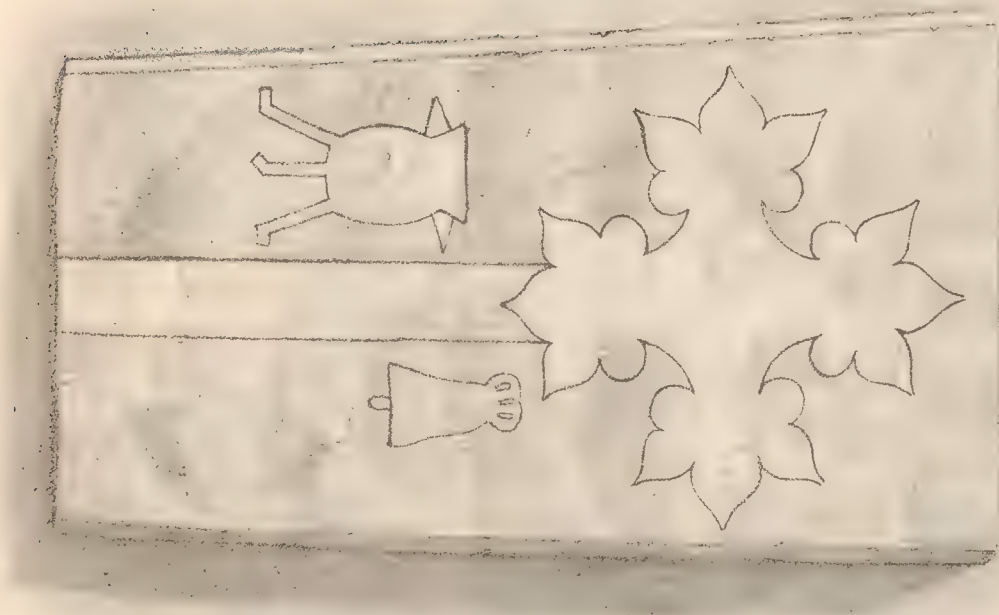




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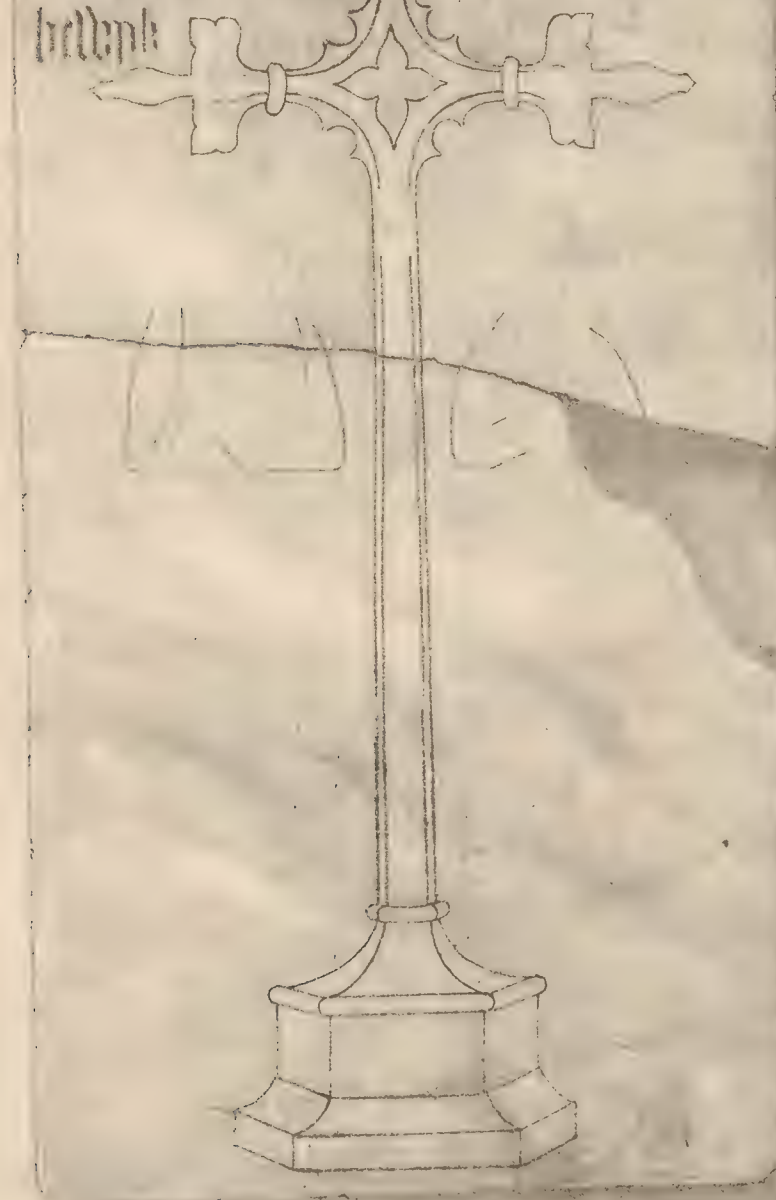
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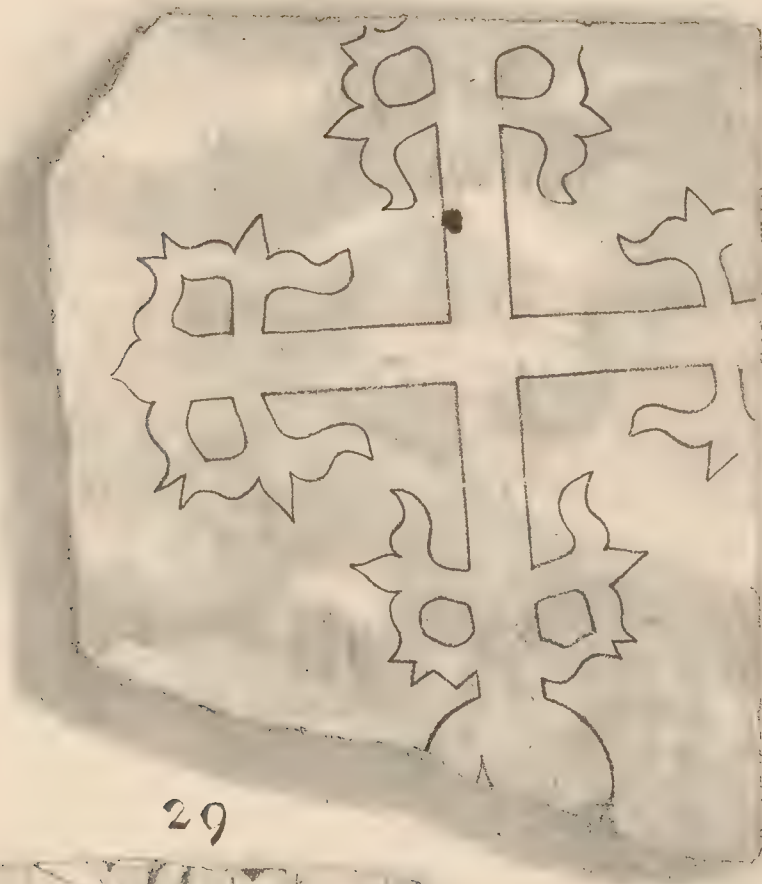


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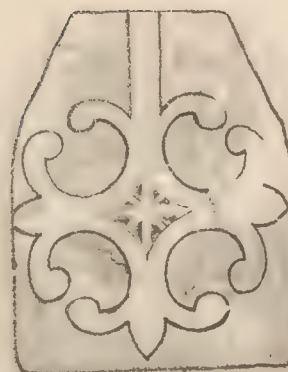
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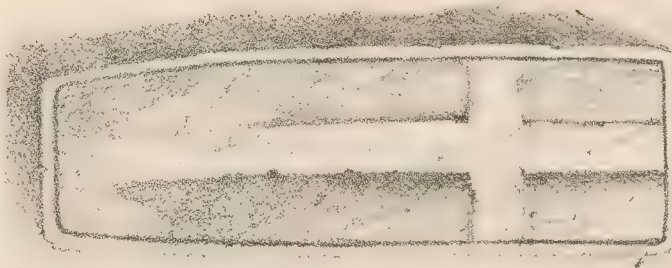
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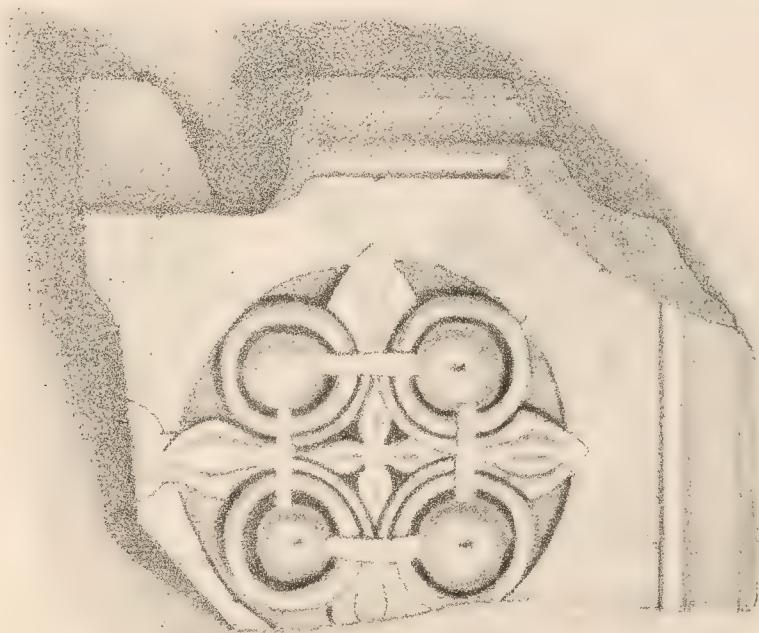




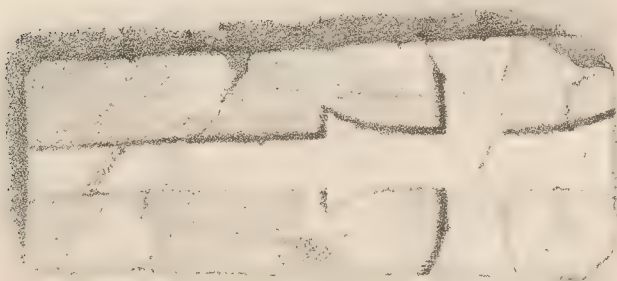
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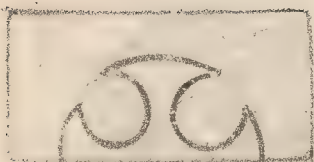
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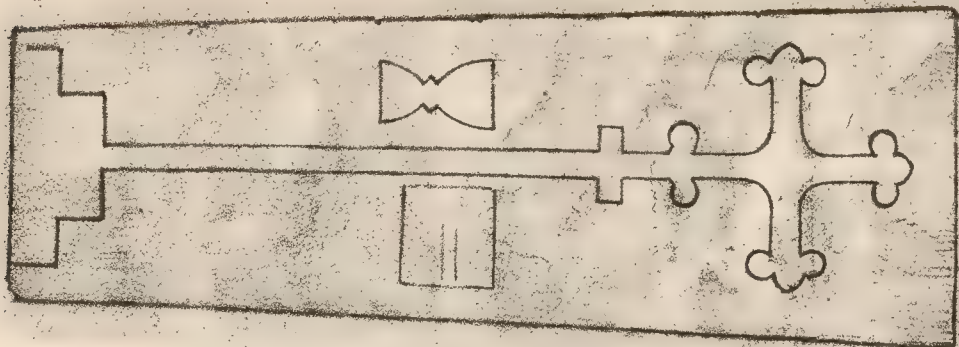


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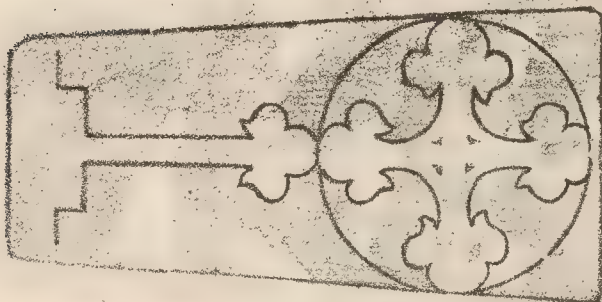




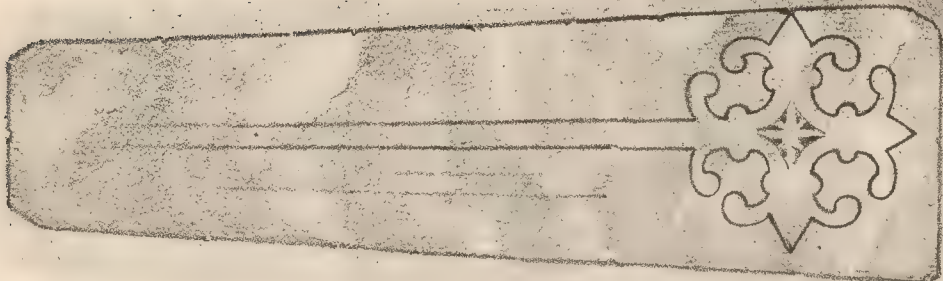
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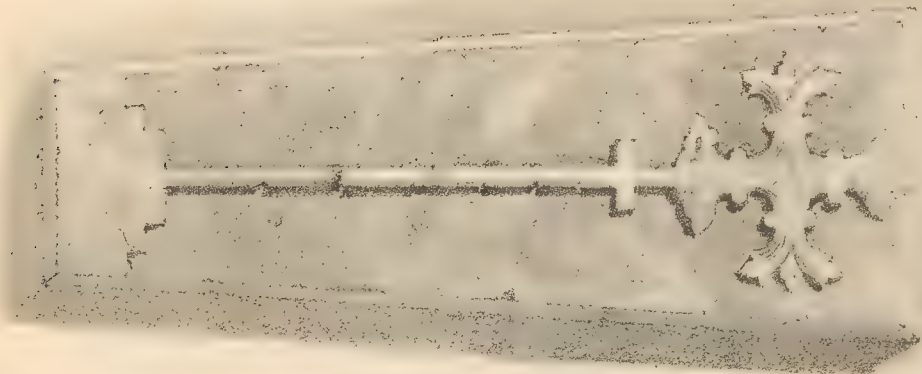
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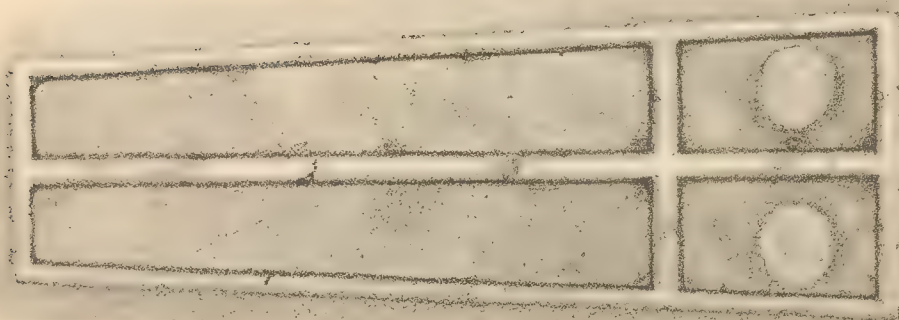




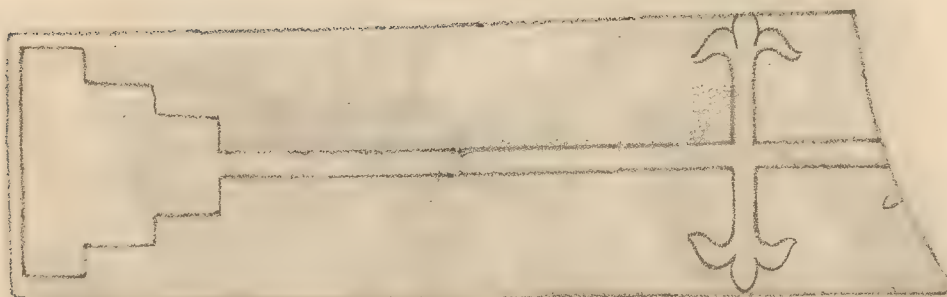
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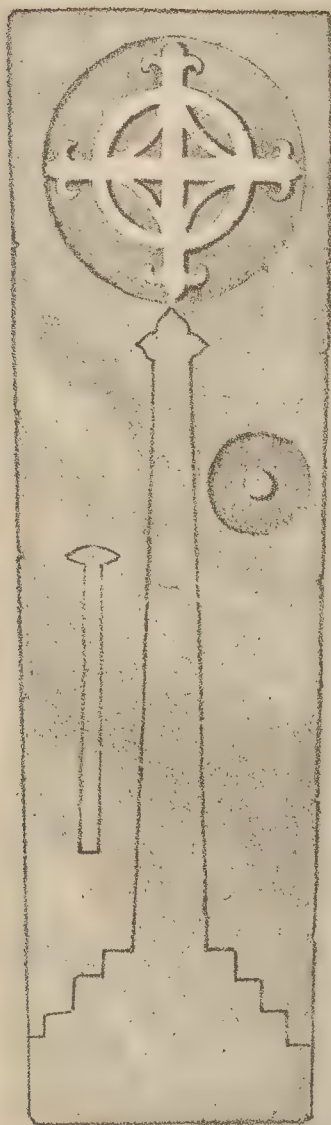


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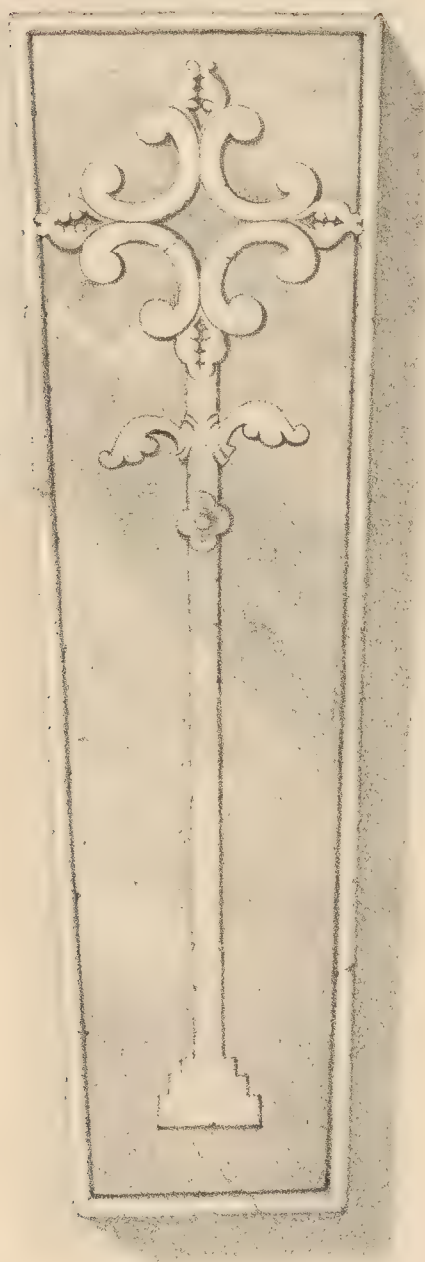


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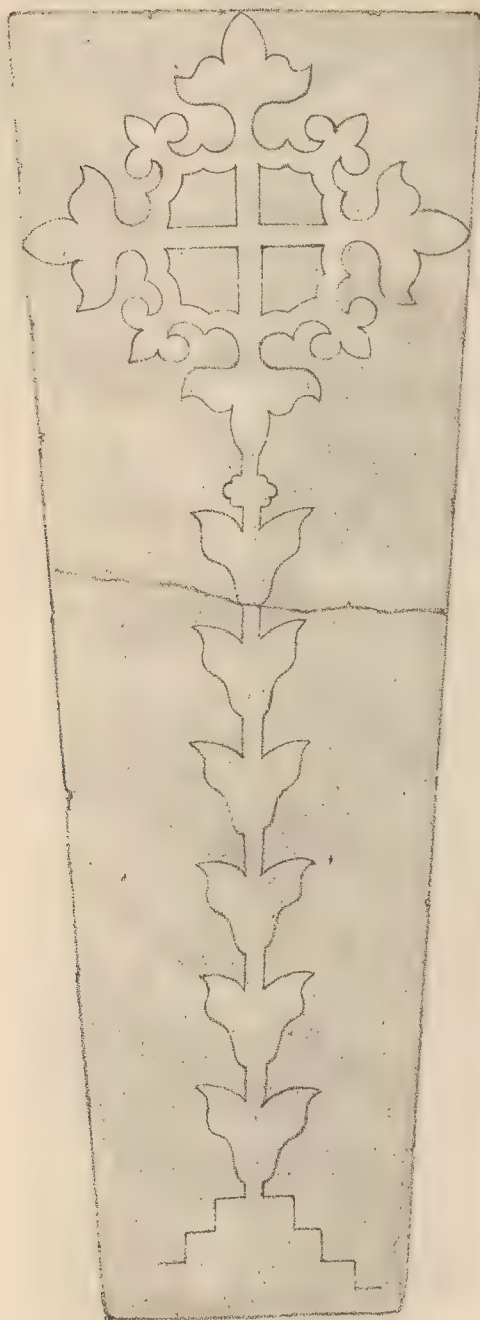








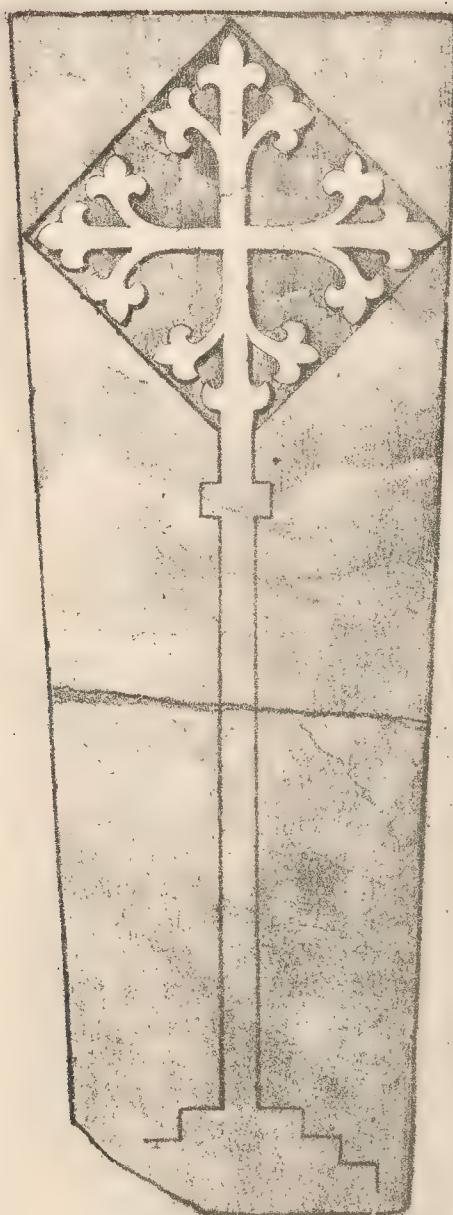
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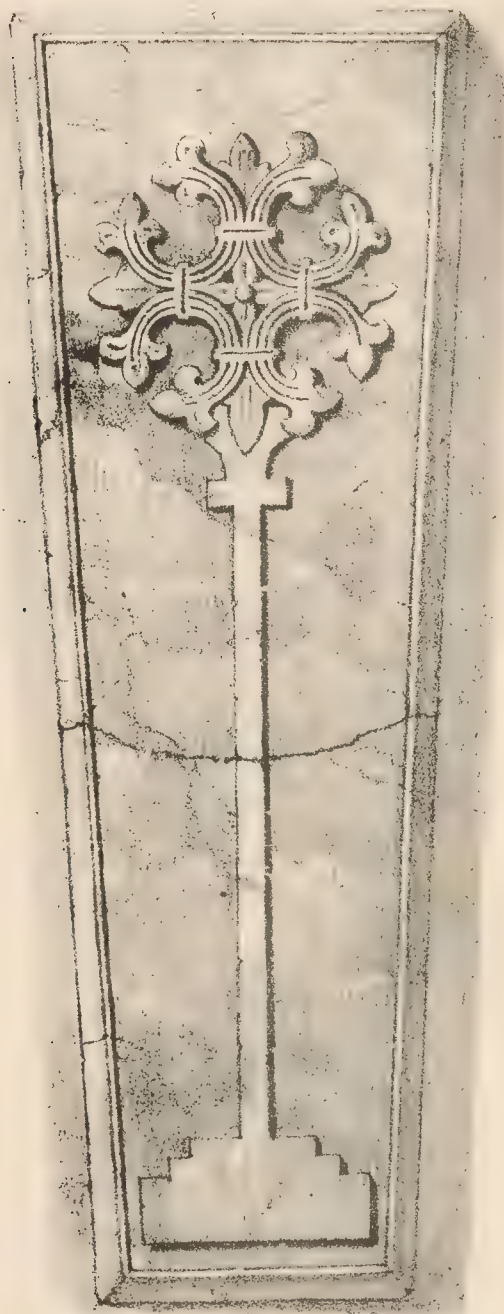


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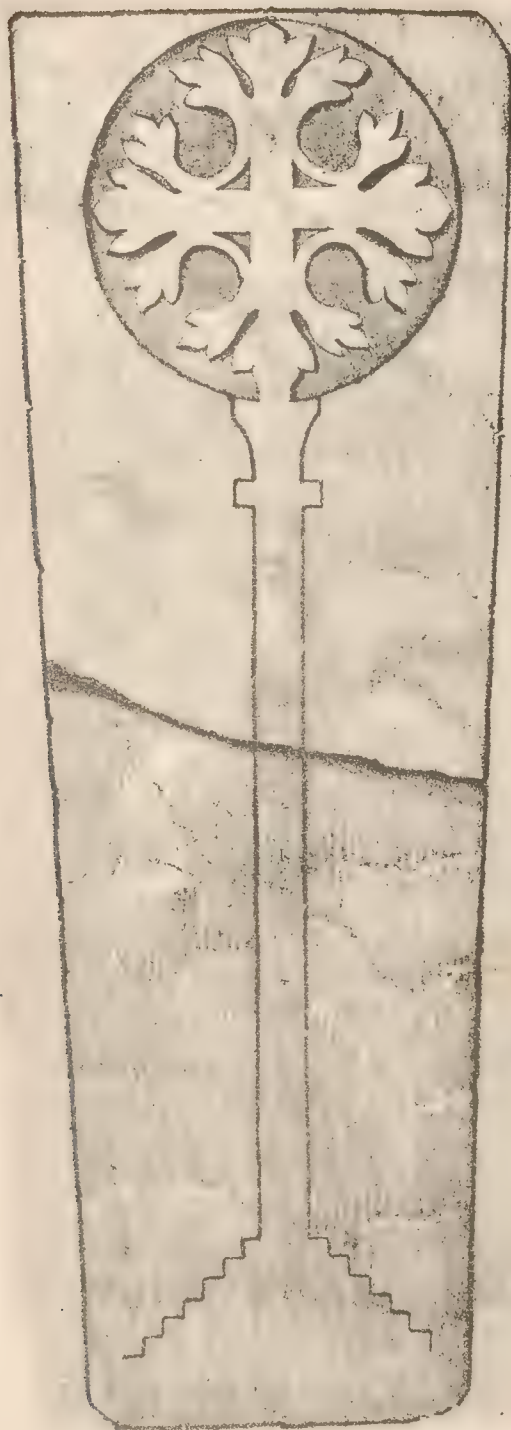


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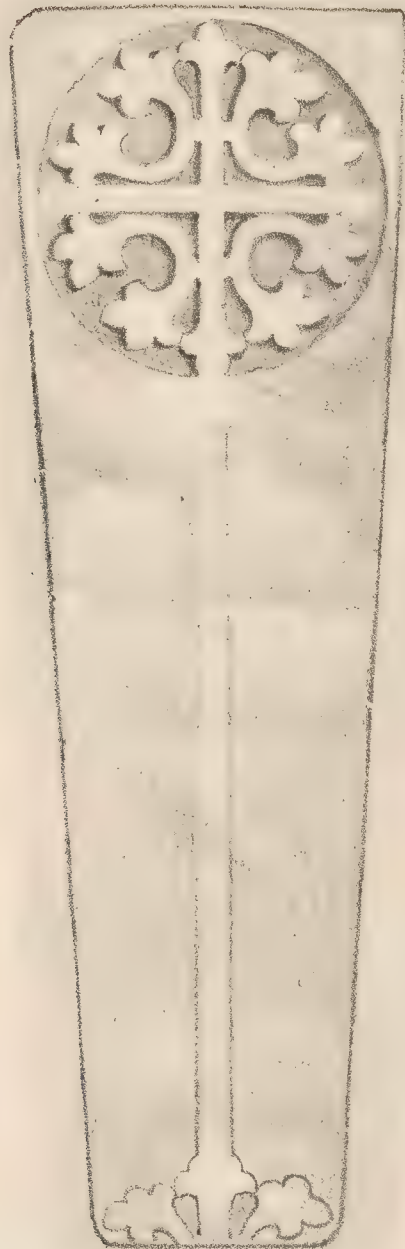
















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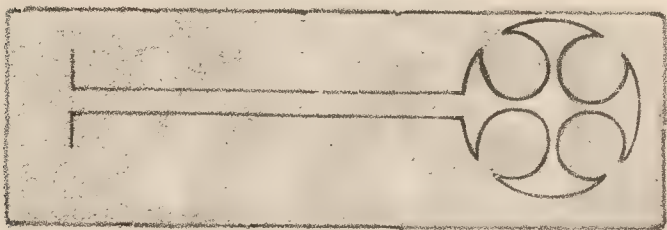
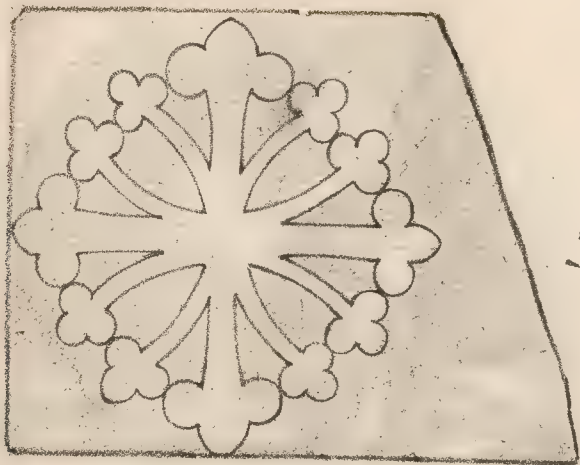
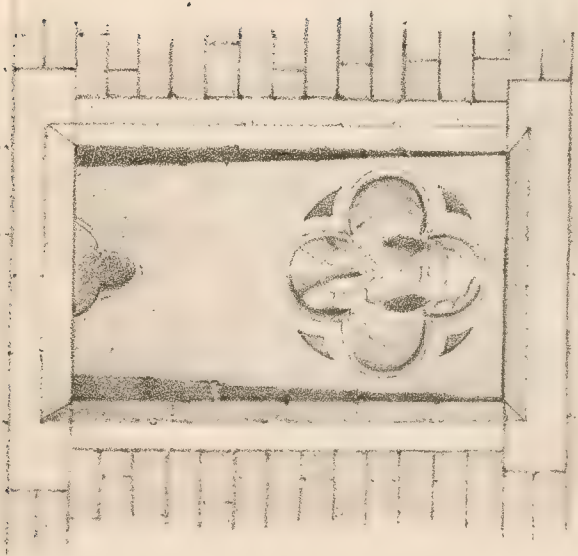


PLATE XXV.

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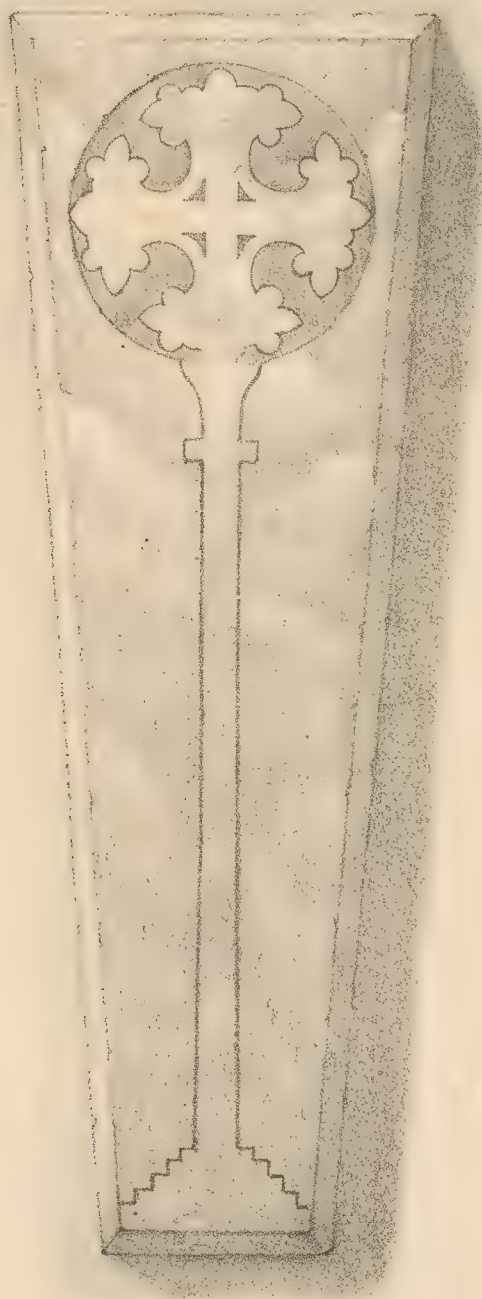


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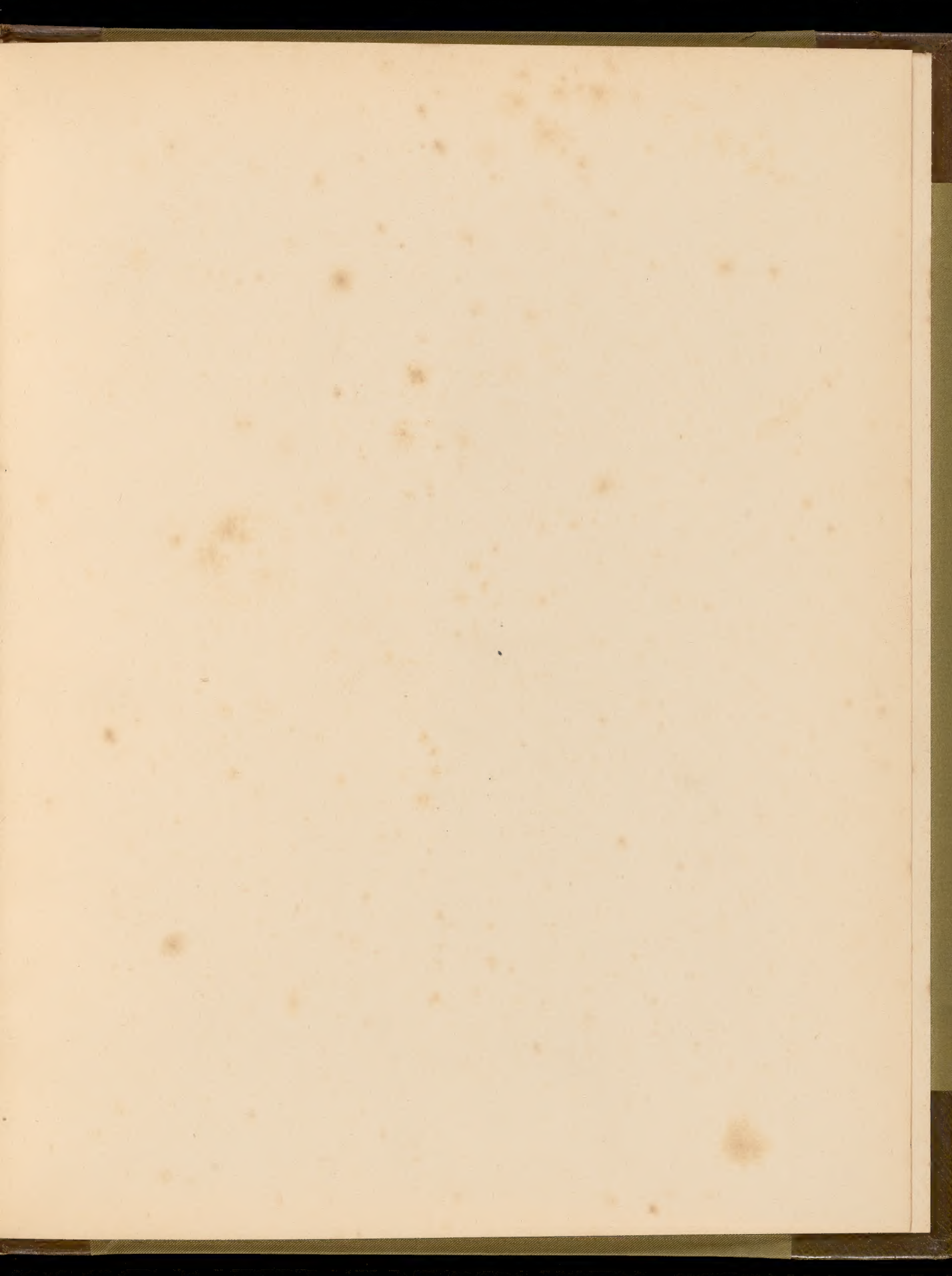


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